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ABSTRACT

This document describes what students should know and be able to do in the visual and performing arts prior to graduation from South Carolina high schools. The standards are based on the "South Carolina Visual and Performing Arts Framework," adopted by the South Carolina State Board of Education in 1993. Standards for performance in dance, drama, music, and visual art are organized by major content strands: (1) aesthetic perception; (2) cultural heritage; (3) creative expression; and (4) aesthetic valuing. The document, which may serve as a guide for curriculum planning, outlines specific expectations for all students by the end of grades 2, 5, and 9, in drama, music, and visual arts; and at the end of 2, 5, 8, and 12 in dance. It is recommended that at the end of each of these grades students' performance should be measured to determine the progress they are making towards achieving the standards set forth. A glossary of terms is provided for each of the four discipline areas. (MM)

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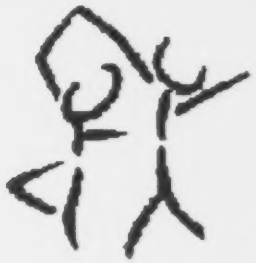
South Carolina Visual and Performing Arts Academic Achievement Standards



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Field Review Draft - May 1998

South Carolina Department of Education
1429 Senate Street
Columbia, SC 29210

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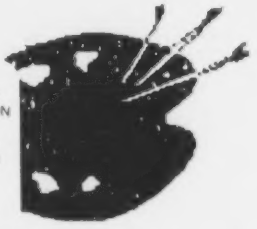

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SOUTH CAROLINA

VISUAL AND PERFORMING ARTS ACADEMIC ACHIEVEMENT STANDARDS

Field Review Draft -- May 1998

Introduction Response Form Acknowledgement
Visual and Performing Arts Professional Arts Organizations' Task Forces

Dance	Drama	Music	Visual Arts

INTRODUCTION

The South Carolina Visual and Performing Arts Academic Standards describes what students should know and be able to do in the visual and performing arts prior to graduation from high school. These standards set high expectations for students and are intended to raise the level of artistic and cultural literacy and improve student's performance in the visual and performing arts. The standards clearly communicate these expectations to parents, students, teachers, the business community and the public.

The visual and performing arts standards are based on the *South Carolina Visual and Performing Arts Framework,* adopted by the South Carolina State Board of Education in November 1993. The standards were developed in collaboration with the following professional arts organizations: South Carolina Dance Association, South Carolina Theatre Association, South Carolina Music Educators Association, and South Carolina Art Education Association. Each organization appointed four individuals to serve on the Visual and Performing Arts Academic Achievement Standards Development Team. In addition, each respective arts organization appointed a Standards/Assessment Task Force to serve as a resource for the Achievement Standards Development Team. This document represents a collaborative effort among the Development Team, the professional arts organization, and the Department of Education.

This document outlines the specific content knowledge and skills expected of all students by the end of grades 2, 5, and 9 in drama, music, visual arts, and at the end of 2, 5, 8, and 12 in dance. Grades 2, 5, and 9 serve as benchmark years in drama, music, and visual art and at the end of 2, 5, and 8 in dance. At the end of each of these grades, student performance should be measured to determine the progress that students are making towards achieving the standards by the end of grade 12. Parents and teachers can use this information to design appropriate instruction to enable students to continue to progress and, ultimately to achieve the standards.

The South Carolina Visual and Performing Arts Academic Standards are divided into four major content strands: Aesthetic Perception, Cultural Heritage, Creative Expression, and Aesthetic Valuing. The content strands identify what students will learn in the following four art disciplines: dance, drama, music, and visual arts. The academic arts achievement standards are organized under these content strands.

VISUAL AND PERFORMING ARTS PROFESSIONAL ARTS ORGANIZATION'S TASK FORCES

DANCE TASK FORCE	MUSIC TASK FORCE	THEATRE TASK FORCE	VISUAL ART TASK FORCE
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		Mr. Frank Jackson *Greenwood, South Carolina*	Ms. Betty Jeffrey *Berkeley County School District*
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VISUAL AND PERFORMING ARTS ACADEMIC ACHIEVEMENT STANDARDS

RESPONSE FORM

The vision embodied in the *Visual and Performing Arts Academic Achievement Standards* will be complete only if South Carolinians are involved in the design and creation of the arts academic achievement standards. Please consider what this document is conveying and tell us what you think of it -- the direction, content and purpose. Your responses are important and will be considered carefully when making revisions. Use this form to write your comments and return by June 30, 1998 to the following address:

Visual and Performing Arts Achievement Standards Development Team

1429 Senate Street - Room 602-C

Columbia, South Carolina 29201

1. Name of institution or group:

Number represented in review:

Superintendent: Principal: Teacher: Student:

Teaching Level: Elementary: Middle: High School: Higher Education

Parent: Community/Business: Other:

2. Does the content of this document fit with your expectations of what all students should know and be able to do in the visual and performing arts?

Use the following Rating Scale: 5 = Strongly Agree to 1 = Strongly Disagree

Rating

3. What do you like in this document?

4. What would you add or change in this document?

5. Do you have any other comments on this document?

6. Should the Arts be assessed?

A: State Level Yes No

District Level Yes No

School Level Yes No

B. If yes, for what purpose(s)? Check the appropriate items(s) below.

MONITORING

Student Level: Provide periodic measurement of student progress in order to determine the educational growth of a student from year to year.

System Level: Provide a periodic measure of the performance of groups of students to track performance over time.

INFORMATION/ACCOUNTABILITY

Parents and Students: Inform parents/students about student performance so as to encourage students or teachers to improve performance.

Public: Provide public with information about the performance of groups of students so as to encourage schools to improve the system.

IMPROVING STUDENT PERFORMANCE

Student Level: Provide data to teachers and students which encourages instruction geared to the needs of individual students.

System Level: Provide information to educators on groups of students which can be used to review current instructional strategies and materials and make improvements where needed.

ALLOCATION OF RESOURCES

Human: Use information to determine where instructional staff are needed.

Financial: Determine where financial resources are most needed.

Selection/Placement of Students: Help determine the eligibility of students for various educational programs or services, as well as the program or service most appropriate for the instructional level of the student.

CERTIFICATION

Student Level: Provide a means of determining the competence level of individual students.

Program Level (Accreditation): Provide data to certify the adequacy of an educational program or site.

PROGRAM EVALUATION

Provide the information needed to determine the effectiveness of an educational program or intervention.

Acknowledgement

Developed in collaboration with the following professional arts organizations:

- South Carolina Art Education Association
- South Carolina Music Educators Association
- South Carolina Dance Association
- South Carolina Theatre Association

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State Department of Education Facilitators

Mr. Mac Arthur Goodwin, *Office of Standards and Professional Development*

Dr. Patricia Mohr, *Office of Standards and Professional Development*

DANCE EDUCATIO N ACADEMIC ACHIEVEMENT STANDARDS

Dance Writing Team	Dance Task Force
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COMPONENT ONE: AESTHETIC PERCEPTION - Multisensory Integration/Technique and Skills

COMPONENT TWO: CREATIVE EXPRESSION - Process and Product

COMPONENT THREE: DANCE HERITAGE - Historical and Cultural

COMPONENT FOUR: AESTHETIC VALUING

Glossary

General Terms

COMPONENT ONE: AESTHETIC PERCEPTION - Multisensory Integration/Technique and Skills

GOALS:

- To develop an awareness of the body as an instrument of expression.
- To increase movement/dance vocabulary.
- To promote functional and artistic use of the movement/dance elements: body, space, time, dynamics/effort.

OBJECTIVES:

Students will be able to:

- Demonstrate an understanding of the key elements of movement/dance vocabulary.
- Demonstrate an increased skill level in the use of the body in space, in time, and with dynamic fluency.
- Demonstrate increasing levels of coordination, balance, stamina, elevation, and technique appropriate to age and development.
- Demonstrate kinesthetic awareness of the body in motion and in stillness.
- Demonstrate mastery of dance technique and expanded movement vocabulary, and appropriate multisensory integration.
- Demonstrate knowledge and use of anatomically and kinesiologically sound movement principles for safety, efficiency, and longevity as a dancer.

CONTENT/ SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	**GRADES 3-5**	**GRADES 6-8**	**GRADES 9-12**
Body as Instrument BODY AWARENESS; ACTION - AXIAL/LOCOMOTOR; SHAPES/DESIGN/ RELATIONSHIPS; MOVING IN CONTROL; BUILDING SELF-ESTEEM	Identify and demonstrate a variety of locomotor and axial movements safely and in control. Identify body parts using body shape(s) and design.	Move in control with others demonstrating locomotor and axial combinations. Create and demonstrate combinations of body shapes/ design, alone and with others.	Identify and demonstrate basic techniques of different dance genres. Apply kinesiological factors to shift weight/balance efficiently.	Demonstrate dance technique based on sound kinesiological principles.
Space GENERAL/PERSONAL; RANGE/ SIZE; LEVEL, DIRECTION AND PATHWAY; BODY SHAPE/DESIGN FOCUS	Identify and demonstrate different sizes, levels, directions, and pathways through body actions in personal and general space	Use movement transitions when creating and dancing phrases that vary size, level, direction, and pathway. Design individual and group shapes that demonstrate symmetry/ asymmetry, positive/negative space, and two/ threedimensionality	Design body shapes and pathways that relate to those of others and/or objects.	Select a variety of space elements and demonstrate in long and short phrases
Time RHYTMIC RESPONSE METER/TEMPO FORM/PHRASE DURATION	Move to a musical beat and respond to changes in meter and tempo.	Create movement phrases that manipulate time and accent. Create phrases that show 2 or more of the following: beginning/middle/ end; 2 part/AB; 3 part/ABA; round/ canon.	Transfer rhythmic patterns from aural to kinesthetic. Create phrases for solo or groups that demonstrate theme and variation and rhondo forms.	Demonstrate metric, kinetic and breath phrasing in dance compositions. Create phrases working with and against accompaniment.

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Dynamics/Effort LABAN EFFORT ACTIONS; FLOW; MOTIVATION	Identify and demonstrate Laban's effort actions	Demonstrate Laban's effort actions through contrast of force, time, and space. Demonstrate dynamic qualities: sustained/ percussive; collapse/suspend; swing/sway; vibratory	Clarify choreographic intent and movement motivation by performing phrases that integrate dynamic qualities and effort action: inward/outward; flow-bound/free; concepts of central/peripheral initiation.	Master use of dynamic effort action and qualities in original phrases and performances

COMPONENT TWO: CREATIVE EXPRESSION - Process and Product

GOALS:

- To express ideas, feelings, and concepts in dance through the creative process.
- To apply choreographic tools and composition principles in evaluating dance works of self and others.

OBJECTIVES:

Students will be able to:

- Communicate personal feelings and ideas through movement with originality, individual style, and clarity.
- Experience the creative process in dance through experimentation, improvisation, selection, and synthesis.
- Use abstract concepts and environmental and sensory stimuli as sources for composing dances.
- Select and organize movement motifs, phrases, and dance compositions for others in informal and performance settings.
- Apply choreographic criteria to assess works in progress and finished pieces by self and others.

CONTENT/ SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	**GRADES 3-5**	**GRADES 6-8**	**GRADES 9-12**
Person/Process EXPLORATION; COMPOSITION; PERFORMANCE	Use improvisation to invent movement and solve movement problems. Demonstrate the use of creative movement and various dance patterns.	Practice composition/dance before presenting for review Select accompaniment and create movement sequences appropriate for specific compositional studies.	Refine exploration skills; improvise alone and with others; explore texture, dynamics, range with and without sounds/self-accompaniment, and/or props. Extend and refine manipulative skills through augmentation, diminution and fragmentation.	Use new sources for compositional stimuli to experience total creative process (explore, improvise, select, refine, and respond to external and self-evaluation to clarify intent).
Product FORM/STRUCTURE; PEER/OTHER EVALUATION	Identify and demonstrate beginning/middle/end of movement sequences. Identify use of assigned criteria in works of others	Apply appropriate criteria determined by set task to evaluate self/others works. Demonstrate AB form alone, in pairs or groups.	Shape sequences for effective use of overall space, time factors, and effort/dynamic contrasts. Evaluate choreographic intent of a dance.	Organize and conduct rehearsals. Perform dance for audience

COMPONENT THREE: DANCE HERITAGE: - Historical and Cultural

GOALS:

- To acquire knowledge of the historical and cultural significance of dance and the universality of the dance phenomenon and to develop an awareness of the significance for dance for society

- To acquire knowledge about the role of the dancer-choreographer in society.

OBJECTIVES:

Students will be able to:

- Understand that dance reflects, records and shapes history and plays a role in every culture as a universal language.
- Become aware that dance takes many forms, is a valid form of expression for males and females, and can present and communicate ideas in many different ways.
- Demonstrate cultural and historical similarities and differences among dance forms.
- Demonstrate comprehension of a variety of dance styles and proficiency in executing more than one style.
- Recognize the role of the dancer in society as an expressive artist, entertainer, and creator of artistic values and accomplishments of civilization.
- Identify important dance innovators in past and contemporary cultures.
- Identify careers related to dance in contemporary society.

DANCE EDUCATION (COMPONENT THREE: DANCE HERITAGE - Historical and Cultural)

CONTENT/ SKILLS	**ACHIEVEMENT STANDARDS**			
	GRADES K-2	**GRADES 3-5**	**GRADES 6-8**	**GRADES 9-12**
Spectrum of Roots/Styles UNIVERSAL THEMES; STYLES	Identify reasons why people dance (to tell stories, show feelings, convey news, to celebrate, to imitate nature, etc.) Demonstrate a personal dance that shows feelings or tells a story. Identify basic dance genres (ballet, tap, jazz, modern, ballroom, [popular, etc.). Demonstrate simple dances from places around the world. Identify formational shapes the are used in group dance (circle, line, square etc.).	Identify universal themes (i.e., rites of passage occupational, celebrations, entertainment, social and religious) in dance from different cultures and historical periods. Match characteristic music with specific historical and cultural styles of dance. Perform dances of differing folk/ethnic/national or classical origins that use a variety of formations.	Demonstrate dances which communicate or have meaning as social and religious ritual or entertainment. Demonstrate skill in a variety of dance genres. Identify geographic origin of specific historical and cultural dances.	Create a dance based on a universal theme. Demonstrate proficiency in selected folk and theatre forms.

Significance of Dance in Society ROLE OF DANCE ARTIST IN SOCIETY, PRESERVATION OF DANCE IN SOCIETY; VALUE & IMPORTANCE OF THE TRADITION OF DANCE; DANCE CAREERS; LIFETIME INVOLVEMENT DANCE	Identify ways to learn about old and new dances. Identify roles and responsibilities of the dance maker (creator) and dance performer	Identify reason for preserving dances in permanent ways (i.e., video, notation, kinesthetic recall).	Teach a dance sequence to others and document the movement using notation or video. Identify important choreographers and their works in the ballet, modern, and entertainment genres. Identify various careers in dance and provide examples of the importance of dance to lifetime fitness.	Reconstruct a dance from a variety of visual records or dance literature. Analyze great works of dance and their contribution to history.

COMPONENT FOUR: AESTHETIC VALUING

GOALS:

- To appreciate the art of dance as a communication form, both as the participant and the observer.
- To value the choreographic process and the choreographic criteria, respectively.
- To judge the quality of dance(s) by applying aesthetic principles and choreographic criteria.
- To appreciate the relationship of the skill of the performer to the clarity of the performance.
- To increase dance vocabulary and expressive language in discussing aesthetic valuing.

OBJECTIVES:

Students will be able to:

- Recognize the power of dance as nonverbal communication and creative expression, both as observer and participant.
- Appreciate the universality of dance and other art forms.

- Recognize the traditional great works of dance and their aesthetic values as creative milestones.
- Recognize the difference between the process and product.
- Recognize the necessity for commitment to a project by dancers and creators.
- Apply aesthetic principles and choreographic criteria to judge the quality of dance both as observer and internally as the creator/participant.
- Recognize the relationship between the level of choreographic expertise and the aesthetic sophistication of the dance.
- Make judgments about anatomical and performance factors basic to the technical and performance skill of the performer.
- Utilize accurate terminology when discussing the technical skills of the performer and aesthetic principles and their application to dance works.
- Increase and use correct dance terminology and a variety of synonyms and reference points (historical/cultural) in the discussion of the aesthetics of dance.
- Develop a vocabulary for dance criticism related to the aesthetics of dance styles.

(COMPONENT FOUR: AESTHETIC VALUING)

CONTENT/ SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-8	GRADES 9-12
Dance as Communication PERFORMER/ CHOREOGRAPHE CHOREOGRAPHIC CRITERIA-PROCESS; TERMINOLOGY	Demonstrate self-control and concentration. Apply concepts of beginning/middle/ end in short movement phrases. Respond verbally as performer/ choreographer	Execute/identify locomotor patterns, body designs/ relationships, energy, and dynamics precisely. Integrate selected movement themes and accompaniment appropriate to choreographic intent Refine aesthetic principles of sequence, contrast, transition, and unity.	Compare/contrast the dance experience as performer/ choreographer.	Formulate and respond to own/others aesthetic questions
Judgment of Aesthetic Quality OBSERVER/ CRITIC; TERMINOLOGY	Write and speak about dance using correct vocabulary	Respond to application of choreographic criteria.	Critique performance quality based on aesthetic criteria.	Compare/contrast dance from perspective of critic, historian, and/or educator.

DANCE GLOSSARY

Aesthetic Perception: Aesthetic perception is "seeing" the presentation of human movement "as" a dance image, and as a dance image of a particular kind. It encompasses movement as felt by the dancer in his/her own body and movement as seen in the body of another by the spectator. The development and refinement of aesthetic perception entails learning the elements, skills, and techniques for creating and recognizing dance images.

Creative Process: The creative process in dance is bringing clarity to personal ideas through the public "language" of dance. It entails learning the discipline and skills necessary for making and presenting dances; creative thinking skills; and nurturing the passion for creating dances for their own sake.

Dance Heritage: All dance is cultural practice. There are universal themes, yet their specific manifestation in particular dances and styles of dancing are always rooted in the beliefs and values of a group of people situated in time and place. Developing sensitivity to cultural and historical dance entails learning the who, what, when, why and how of the dances of any cultural group, including one's own.

Aesthetic Valuing: The aesthetic value ascribed to dances and dancing arises out of experiences of significance and pleasure. Public criteria developed for dances and dancing become established value systems of dance aesthetics. When these public criteria are learned by an individual they become part of the cultural experience that a person brings to the judgment of aesthetic value in dance. The aesthetic value felt by the dancer and the spectator is rooted in personal evaluation of all aspects of dance.

General Terms

Asymmetry: A design, space, time, or energy that is not the same on both sides.

Augmentation: To make greater, larger, more intense.

Axial Movement: Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement designed around the axis of the body rather than designed for travel from one location to another.

Cannon: A musical form similar to a round.

Choreography: A term used to describe actual steps, groupings, patterns and other combined elements of a dance composition.

Collapse: To shrink together abruptly.

Composition: The end product resulting from the process of exploring movement possibilities, experimenting with a broadly focused movement idea or concept, selecting the movement to be developed further, formulating the structure of the composition/study/phrase, clarifying or "cleaning up" the movement, rhythm, accents, pathway and body designs so the intent is clear, and refine the execution of the movement so the composition can be performed consistently with finesse appropriate to the skill level of the dancer(s).

Diminution: A term used primarily in the manipulation of movement. The original movement is made smaller in terms of space, range (size) or time.

Directions: Forward, backward, sideward, diagonally, circularly, up, down.

Duration: The amount of time (long-short) used to complete a movement or to hold in stillness.

Dynamics: Quality and quantity of energy expended, its force or strength and feeling quality or color, shadings in the amount of energy, intensity or power; subtle variations in treatment of movement contrasts.

Effort: Movement quality.

Ethnic Dances: Refers to the type of national dance which reflects the particular characteristics of specific minority groups within the larger culture. Ethnic dance may be transferred or transported to a new place without any changes and may continue to be performed in its new location just as it was in its place of origin.

Experimentation: Movement is explored related to a broadly defined purpose in order to select specific motives for a given problem.

Exploration: Process of coming up with or creating movement based on ideas, stimuli, or images presented by the teacher or leader.

Flow: A manner in which movements are sequentially connected.

Focus: Intensity and direction of movement as it is projected spacially.

Folk Dance: May be defined as the traditional dances of a given country or area which have evolved naturally and spontaneously in conjunction with everyday activities and experiences of the people who developed them. They are perpetuated from generation to generation in the manner of all folk traditions--from person to person, family to family, village to village..

Form: Two part - (binary form) musical/dance structure in two sections each contrasting with the other. Often referred to as AB. Three part - Often referred to as ABA. A = one

phrase, B = a different phrase, A = return to the original phrase.

Fragmentation: A term used primarily in the manipulation of movement. The original movement flow is broken into irregular pieces (fragments). The original movement need not be completed when fragmentation is applied as a choreographic tool.

General Space: An area beyond personal space available for movement purposes.

Genre: A kind or type of dance style, each type distinguished by specific learned technique which historical, cultural, kinesiological, or entertainment values.

Improvisation: Movement which is created spontaneously, ranging from free form to highly structured environments but always with an element of chance. Improvisation is instant and simultaneous choreography and performance.

Inward Focus: Projecting/directing movement into the body or immediate personal space.

Kinesthetic: Refers to the ability of the body's sensory nerve endings in the muscles, tendons and joints to respond to movement while dancing or viewing dance.

Kinesiological: Applying the study of the principles of mechanics and anatomy in relation to human movement.

Laban Effort Actions: Term used to refer to body actions that combine space, flow, time, and force. The eight effort actions are flick, dab, punch, wring, float, glide, press, and slash.

Levels: High, middle, low. Altitude of a movement in relationship to its distance from the floor.

Locomotor Movement: A movement that carries the body from one place to another through space using the feet or any other part of the body as a basis for moving (e.g., walking, running, hopping, jumping, skipping, galloping, sliding, leaping, rolling, crawling.)

Manipulate: Shape and reform the movement.

Meter: Division of time or rhythmical structure indicating the number of beats in one measure (indicated by the time signature in music).

Metric Phrase: Phrase distinguished by repeated measures of a specified number of beats. This provides the dancer with a downbeat at regular intervals.

Negative Space: Negative areas are the unoccupied or empty spaces.

National Dance: Those traditional folk dances which are most popular and which are widely danced in all part of a specific country.

Outward Focus: Projecting/directing movement away from the body or into or beyond general space.

Pathways: Patterns of movement through space as in straight, zigzag, curvy or wavy.

Percussive: Beating or striking quality.

Personal Space: Space which immediately surrounds the body in stillness and motion. It is also referred to as a "space bubble" which one occupies and includes all planes and directions.

Phrase: A natural grouping of movements that give a temporary feeling of completion.

Positive Space: The positive areas in a composition are definite forms and shapes.

Product: Finished dance work.

Range: Size.

Rhondo: A music and dance form where there is a recurring theme which repeats after each new section (e.g. ABACADA).

Rounds: A dance form in which the original theme is imitated exactly by another per/group each group beginning at a slightly different point in time resulting in counterpoint.

Rhythmic Response: Response to the flow of movement in recurrent groupings resulting in a feeling of relationship, proportion and forward progression. Symmetrical grouping formed by the regular recurrence of heavy and light accents. Response to the pattern of beats in measures in music.

Space: An element of dance, relating to the area through which one moves.

Suspend: A moment when the movement is lifted and held.

Sustained: Prolonging the movement.

Swing: Swings have the quality or action of the pendulum on a clock as it traces an arc like path between two points - rising, falling rising. The rising action is increasingly sustained, and the falling action is increasingly quickened.

Symmetry: The same shape, design, or form on both sides.

Tempo: Rate of speed.

Texture: The quality of a dance work resulting from the artist's technique and compositional elements in distinct relationships of contrast or harmony.

Three Dimensional: Design of the body in space. Not flat.

Two Dimensional: Flat shape of the body on floor.

Unity: A coherent entity with all parts having a harmonious relationship that contribute to the sense of completeness.

Vibratory: A sharp, quick action done by moving body parts quickly back and forth or side to side. The speed of the shaking can be changed slightly but if done too slowly the vibratory quality is lost. Body parts can shake separately or simultaneously.

DRAMA EDUCATION ACADEMIC ACHIEVEMENT STANDARDS

Drama Development Team	Drama Task Force
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COMPONENT ONE: Aesthetic Perception

COMPONENT TWO: Creative Expression

COMPONENT THREE: Historical and Cultural Heritage

COMPONENT FOUR: Aesthetic Valuing

DRAMA GLOSSARY

COMPONENT ONE: AESTHETIC PERCEPTION

GOAL:

To develop understanding and appreciation of theatre concepts and the dramatic process.

OBJECTIVES:

Students will be able to:

- Develop internal and external resources within the theatre process.
- Understand dramatic concepts through artistic collaboration.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADE 3-5	GRADES 6-9	GRADE 10-12
SENSORY PERCEPTION	Identify the senses and explore sensory experiences in immediate surroundings.	Demonstrate understanding of sensory and emotional recall.		Demonstrate expanded interpretation of sensory perception as actor and viewer.
PLAYMAKING	Express ideas, feelings, and concepts from memory and through dramatic play and storytelling.		Respond to and build on ideas of others in improvisation.	Demonstrate understanding of scene and character motivation and transformations.
MOVEMENT	Define space, characters, and feelings through movement.	Expand understanding of nonverbal communication in character and scene portrayal.	Demonstrate the importance of action and reaction in ensemble improvisations and scripted scenes.	Demonstrate a sense of blocking which communicates character relationships.
VOCAL DEVELOPMENT	Use sound and speech for objects and characters.	Demonstrate understanding of use of pitch, stress, volume, and tempo to convey mood and characterization.	Expand verbal adaptability and vocal expression in character development.	

DRAMA EDUCATION (COMPONENT ONE: AESTHETIC PERCEPTION)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADE 3-5	GRADES 6-9	GRADE 10-12
INTERPERSONAL AND COMMUNICA-TION SKILLS	Demonstrate understanding of the value of cooperative participation.	Share and accept ideas in planning, enacting, and evaluating drama activities.	Share and accept ideas in planning, enacting, and evaluating drama activities. Demonstrate understanding of how to respond to criticism and to give positive criticism.	Maintain personal and artistic discipline required in the collaborative process.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS	
	FORMAL THEATRE/SPECIALIZED ACTING	TECHNICAL THEATRE/THEATRE PRODUCTION
SENSORY PERCEPTION	Demonstrate control in using personal, sensory, and emotional recall to create a character.	Use the scenes and scripts to incorporate sensory and emotional elements in theatrical designs.
PLAYMAKING	Demonstrate understanding of adaptation, observation, motivation, action, and response in creating improvisations.	Use technical applications to define mood, nuance, movement, character, style, and genre.
MOVEMENT	Analyze text for historical, environmental, physical, and emotional basis for character movement. Demonstrate understanding of importance of timing, action, and response to character and scene development.	Assess aesthetic and practical requirements of movement in stage design. Analyze text for historical, environmental, physical and emotional basis for stage movement and design. Contribute to stage composition and orchestration of action established by the director.
VOCAL DEVELOPMENT	Synthesize vocal techniques of created characters. Evaluate strengths and weaknesses of own voice.	Assess needs and design sound to clarify and enhance vocal expression of performers.
INTERPERSONAL AND COMMUNICATION SKILLS	Accept role of actor and ensemble members in hierarchical decision-making.	Accept roles of technicians, craftsmen, and crew members in hierarchical decision-making.

COMPONENT TWO: Creative Expression

GOAL:

To develop and expand communications skills, collaborative problem-solving, and modes for self expression through the drama process.

OBJECTIVES:

Students will be able to:

- Expand verbal and non-verbal communication for expressions.
- Develop personal involvement and response through artistic collaboration.
- Develop creative applications to interpret and express dramatic concepts.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
INTERPERSONAL AND COLLABORATION SKILLS	Gain attention in socially acceptable ways.	Demonstrate awareness of need to deal with competition and conflict.	Demonstrate understanding of need for ensemble playing in rehearsal and performance.	Demonstrate understanding of need for ensemble playing in rehearsal and performance. Examine and manage personal emotions as person and performer.
INDIVIDUAL AND GROUP PROBLEM-SOLVING	Demonstrate recognition of problems in stories, scenes, and character situations.	Analyze problems considering cause and effect.	Invent and enact logical and believable solutions to fictional and real life problems.	Experiment with resolutions to dramatic problems and evaluate consequences and implications.
IMPROVISATION	Use movement and nonverbal action to identify who, what, and where circumstances and consequences of actions.	Add substance and meaning to improvisations regarding theme, mood, character relationships, and plot sequence.	Develop interpretation skills and add detail to characters, theme, plot, movement, and text.	Expand character relationships, plot action, and literary theme through improvisation.
CHARACTERIZATION	Experiment with ways to demonstrate character, emotions, moods, abilities, and physical characteristics. Experiment with and perform different character traits of humans, animals, and objects.	Employ observation skills in portraying physical and emotional attributes of characters.	Incorporate physical, emotional, and social dimensions of characters. Identify the objective of a character in a given scene.	Expand analysis and interpretation in creating characters. Determine character function within the script.
PLAYMAKING AND PLAYWRITING	Create brief stories, and tell and enact them.	Identify logical connections of events in plots through cause and effect.	Write and perform scenes and short plays integrating content and form.	Write and perform scenes and short plays integrating content and form. Compare conventions of theatre, film, radio, television, and emerging technologies.

DRAMA EDUCATION (COMPONENT TWO: Creative Expression)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
DIRECTING	Listen and respond to directions and side-coaching in dramatic activities.	Give suggestions and help others to participate and adapt to roles.	Cast and direct scenes with sensitivity to all participants.	Cast and direct scenes with sensitivity to all participants. Demonstrate understanding of role of director as maker of creative choices, as unifying force toward production, and as a theatre educator. Demonstrate understanding of director's responsibility to the script, actors, designers, technicians, and audience.
TECHNICAL ELEMENTS	Experiment with technical theatre elements: set, props, sound, costumes, and makeup.			Experiment with processes for design, construction, acquisition, and operation of scenery, properties, lighting, sound, costumes, and makeup in theatre production.

DRAMA EDUCATION (COMPONENT TWO: CREATIVE EXPRESSION - Formal Theatre)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS	
	FORMAL THEATRE SPECIALIZED ACTING	**TECHNICAL THEATRE/THEATRE PRODUCTION**
INTERPERSONAL AND COLLABORATION SKILLS	Understand performer's relationship to production team.	Express ideas and opinions concernin and evaluation of technical and manag designs and operations. Demonstrate understanding of designe technicians to production
INDIVIDUAL and Group Problem-Solving SKILLS	Analyze texts through character perceptions and motivations.	Develop and use criteria to evaluate consequences of decisions made in de production, and management process.
Improvisation	Use improvisation to explore subtext, sustain character, maintain spontaneity, reveal inner conflicts, and understand plot sequence, themes, and script movement.	Adapt to unexpected events during pro
CHARACTERIZATION	Identify various theories and methods of acting. Demonstrate understanding of relationships among stage configuration, script requirements, and acting styles in different historical periods.	Design technical, marketing, budgeting advertising elements to highlight and e performance.
PLAYMAKING AND PLAYWRITING	Experiment with the use of metaphors, themes, and moods in scripts for plays and films.	Contribute to original playwriting with d and renderings. Analyze form and content of a script to technical and management concerns, creative options.
DIRECTING	Distinguish the responsibility for creative choices between actor and director.	Demonstrate understanding of the dire process and distinguish responsibility choices among the collaborating artist

TECHNICAL ELEMENTS	Use environment created by set, lighting, and sound to reinforce character, convey emotion, and enhance mood. Use props, costumes, and makeup to convey physical, emotional, and psychological qualities of character.	Take inventory of materials and propose budget and supply needs.

COMPONENT THREE: HISTORICAL AND CULTURAL HERITAGE

GOAL:

To relate and understand the relevance, implications, and consequences of theatre to its social, cultural, and historical context.

OBJECTIVES:

Students will be able to:

- Understand the role of theatre in different cultures and how theatre reflects, records and shapes the history of different cultures.
- Become aware of and understand different dramatic and literary themes, genres, and theatre conventions among different cultures and time periods.
- Understand how theatre imitates and exaggerates life, and understand similarities and differences between theatre and life.
- Appreciate different aesthetic values among individuals and cultures.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
MULTICULTURAL CONCEPTS; DRAMATIC AND LITERARY GENRES; THEATRE CONVENTIONS	Use dramatic play to explore a variety of societal roles and characters from diverse cultures and historical periods.	Use dramatic play to explore a variety of societal roles and characters from diverse cultures and historical periods. Demonstrate awareness of appropriate settings, properties, and costumes to illustrate cultural and historical differences.	Recognize universality of character, situation, and motivation in theatre across cultures. Demonstrate understanding of roles of women, ethnic groups, the aged, and the handicapped in dramatic literature as a reflection of the traditions, values and conventions of the society which produced the play.	Identify ways in which theatre practitioners in different cultures and time periods have used motifs and themes which remain appropriate and prominent. Demonstrate understanding that theatrical expression and dramatic literature are indicators of the artistic and social values and accomplishments of civilization.
THEATRE AND LIFE SITUATIONS	Play out and discuss real-life situations and fantasy situations.	Define through dramatic activity how situations and characters in drama are similar to those in life, and how they are different.	Perform and define specific aspects of scripts and scenes which imitate life characters, situations, social conventions, and attitudes.	Identify motifs, symbols, and metaphors in theatrical activity and relate to personal experience.
ROLES AND CAREERS		Investigate and discuss a variety of social roles and occupations, including theatre and other arts.	Identify and explore different career roles in theatre.	Define qualifications and skills required to enter various theatre occupations and assess relationship of personal interests and abilities to selection of theatre as a career.

DRAMA EDUCATION (COMPONENT THREE: HISTORICAL AND CULTURAL HERITAGE -- Formal Theatre)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS	
	FORMAL THEATRE /SPECIALIZED ACTING	TECHNICAL THEATRE/THEATRE PRODUCTION
MULTICULTURAL CONCEPTS; DRAMATIC AND LITERARY GENRES; THEATRE CONVENTIONS	Use cultural, social, historical, and political aspects of theatre heritage to solve theatrical problems. Examine dramatic texts for clues to accurate portrayal of cultural, social, and political ideas and events.	Demonstrate understanding of production elements which dramatize different historical periods, social relevance, historical figures, and cultural groups. Examine dramatic texts for clues to accurately depict the physical aspects of a production. Demonstrate understanding of the history and development of technical elements and how science and technology have impacted them.
THEATRE AND LIFE SITUATIONS	Use observations and experiences in life to understand theatrical environments and portrayals. Identify theatrical experiences which have made a significant difference in personal and social knowledge and feeling.	Recognize and demonstrate understanding of the differences in design and construction for life and for theatre.
ROLES AND CAREERS	Demonstrate understanding of post-secondary training options in theatre.	Demonstrate understanding of post-secondary training options for technical theatre.

COMPONENT FOUR: AESTHETIC VALUING

GOAL:

To develop skills and information to form individual aesthetic judgments in the informal drama process and for formal theatre presentations.

OBJECTIVES:

Students will be able to:

- Respond to the collaborative process with informed, responsible, and cooperative opinions and judgments.
- Evaluate formal theatre experiences with an understanding of dramatic concepts and theatre conventions.
- Utilize aesthetic judgments to develop, analyze, and improve all aspects of the drama process.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	**GRADES 3-5**	**GRADES 6-9**	**GRADES 10-12**
DRAMATIC ELEMENTS	Listen and respond to stories, their characters, and actions.	Identify dramatic elements in stories and plays.	Express elements of plot and central ideas of stories and plays in clear concise statements. Expand use of sets, properties, lighting, sound, costume, and makeup in creating characters and scenes.	Analyze texts and determine visual elements of spectacle needed to convey author's intent. Investigate dramatic theatrical criticism.
DIVERSITY IN THEATRICAL EXPERIENCES	Express physically and verbally emotions evoked by performance.	Express physically and verbally emotions evoked by performance. Discuss how characters were portrayed, what motivated their actions, and how dialogue was used to broaden their personalities. Express viewpoints as to character relationships and conflicts revealed.	Express physically and verbally emotions evoked by performance. Discuss how themes are portrayed and highlighted throughout specific productions. Demonstrate expanded perceptions and personal criteria for evaluating theatre experiences.	Demonstrate expanded personal criteria to evaluate theatre experiences including intent, structure, effectiveness, and worth.
THEATRE AND OTHER ART FORMS	Experiment with other art forms used to motivate and comment upon dramatic activities. Describe emotions evoked and ideas expressed in dance, film, literature, music, theatre, architecture, and visual art.	Classify the different art elements that constitute a whole work.	Describe and analyze the creative process that artists use in each of the art forms. Expand critical language skills for describing and evaluating the creative process and works of art.	Demonstrate understanding that visuals, sounds, movement, and words are unique ways of presenting ideas and feelings which are manifested through theatre and all of the arts. Draw legitimate connections between theatre and the other arts through careful analysis of similarities and differences. Investigate theatre as a synthesis of all of the arts.

DRAMA EDUCATION (COMPONENT FOUR: AESTHETIC VALUING - Formal Theatre)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS	
	FORMAL THEATRE SPECIALIZED ACTING	TECHNICAL THEATRE/THEATRE PRODUCTION
DRAMATIC ELEMENTS	Expand aesthetic criteria for evaluating performances by self and others.	Expand aesthetic criteria for making choices about technical theatre and for evaluating technical choices and products made by self and others. Demonstrate understanding that aesthetic choices govern the way in which dramatic elements are revealed through a production.
DIVERSITY IN THEATRICAL EXPERIENCES	Expand depth and scope of aesthetic judgment by experiencing and analyzing theatre of diverse styles, modes, and genres.	Identify the demands of various theatre spaces on director, designer, actors, and technicians.
THEATRE AND OTHER ART FORMS	Use appropriate elements of dance, music, and the visual arts to create a role.	Use appropriate elements of dance, music, and the visual arts to design and execute an environment for a production which enhances the mood and theme of the dramatic text.

DRAMA GLOSSARY

Actor: One who assumes a role in any dramatic activity.

Adaptation: 1. A spur -of-the-moment change due to unforeseen circumstances, usually used in relation to improvisation; 2. A literary work based on a previous work and presented in a form different from the original.

Aesthetic Criteria: Parameters established for evaluating a play, production or individual performance.

Aesthetic Response: A person's cognitive and affective response to a work of art.

Aesthetics: The branch of philosophy dealing with the appreciation of the creative form or structure of a work of art.

Blocking: The grouping or arrangement of performers; the patterns of movement in a dramatic activity.

Character: Any person or entity portrayed in a dramatic activity.

Character Dimensions: The physical, social and psychological aspects of a character.

Characterization: The process of creating a believable character through inclusion of all character dimensions.

Complication: An unexpected difficulty which interferes with the resolution of the dramatic problem.

Convention: A practice or procedure, technique or device widely observed and accepted; a custom.

Creative Drama: An improvisational, process-centered form of theatre in which participants are guided by a leader to enact real or imagined experiences.

Crew: Persons responsible for executing the technical aspects of a production during performance.

Dialogue: Words or vocalizations spoken by characters; 2. A vocal exchange between characters.

Director: The person who integrates all aspects of a production into a unified whole.

Drama: Formal or informal dramatic activities; 2. A play that considers serious issues and suggests solutions.

Dramatic Activity: Any theatre-related experience.

Dramatic Elements: The Aristotelian elements including plot, character, theme, dialogue, music and spectacle.

Dramatic Problem: An issue or question difficult to resolve confronting the characters in a play.

Emotional Recall: The identification and memory of specific emotional responses for use in portraying character behavior.

Ensemble: Working together as a unified whole in support of a common goal.

Floor Plan (Ground Plan): A scaled drawing of a stage and /or setting as seen from above.

Formal Theatre: The study of theatre that incorporates all aspects necessary to and resulting in performance for audience.

Improvisation: Portrayal of a character or scene without benefit of a script and little or no preparation.

Lighting: The illumination of the performance dictated by the given circumstances of the play, including the source of light, time of day, mood, as well as the specific requirements of the scenic design, i.e. area(s) to be lit.

Mood: The emotional tone of the play.

Motif: A recurrent thematic element in an artistic or literary work.

Motivation: The reason behind a specific character behavior; the inner drive that causes a character to act in a certain way.

Objective: The motivating goal or desire of a character; what the character wants.

Observation: The act of noticing the physical, vocal and emotional characteristics of people in response to each other, situations or events.

Obstacle: That which interferes with the character's achievement of his/her goal.

Performance: Any dramatic activity presented to an audience.

Period: Representative of a particular time, i.e. Elizabethan, the Depression, the Fifties, etc..

Physicalization: The external manifestation of a character's desire, condition or feeling.

Playing: Acting or portraying.

Playing Space: The area where dramatic activity occurs.

Playmaking: Improvising drama with a beginning, middle and end.

Playwriting: The formal scripting of plot, theme, characters, dialogue, spectacle and structure.

Point of View: The perspective from which the story is told.

Producer: The person or organization that finances a production.

Production: The play or dramatic event mounted for performance.

Production Concept: The unified expression that fulfills the director's thematic ideas of the play.

Properties/Props: Decorative or stage items exclusive of the scenery.

Proscenium Stage: A traditional stage with a permanent framed opening through which the audience views the play.

Psychological Motivation: The underlying reason for a character's behavior based on his/her internal characteristics.

Regionalism: Speech or manners representative of a specific geographical location.

Renderings: A detailed artistic portrayal, usually in watercolor, of the scenic design or costumes for a play .

Resolution: The part of the plot in which the dramatic problem is resolved.

Response: An actor's or character's reaction to any stimulus.

Role: Character in a play or dramatic activity.

Role-Playing: Portraying a character in an informal dramatic activity.

Scene: 1. A sub-division of an act; 2. An excerpt from a scripted work; 3. An improvisation having a beginning, middle and end.

Scenery/set: The visual environment for the performance.

Script: The written text of a play.

Sensory Awareness: The heightened employment of the five senses.

Side-Coaching: A technique used by a teacher/director during a dramatic activity during which he/she offers comments from the "side" to advance and/or intensify the action.

Situation: The given circumstances of a scene or improvisation.

Sound: All audible effects necessary to a performance, including vocal enhancement as well as music and/or special effects such as a train, car horn, etc. as required by the script.

Spontaneous Dialogue: Ad-libbed or extemporized speech or conversation.

Style: The characteristic way in which a play is written, acted or directed.

Subtext: The underlying meaning of a character's discussion and sections.

Technical Director: The person responsible for the execution of the technical elements of a production.

Technical Theatre: The design and construction of all scenic elements of a production, including scenery, props, costume, makeup, lights and sound.

Text: The supplied structure, written or agreed upon, in any dramatic activity.

Theatre: The building, room or structure used for dramatic performances; dramatic literature or its performance; the formal presentation of any dramatic activity for an audience separate from the performers.

Theatre Heritage: The historical, cultural and traditional background of all aspects of the theatre.

Three-Dimensional Character: A fully-developed characterization reflecting all sides of the character.

Vocal Characteristics: Qualities of the voice that produce a distinctive sound, including pitch, range and timbre.

MUSIC EDUCATION ACADEMIC ACHIEVEMENT STANDARDS

Music Development Team	Music Task Force
Deborah Hoffman, *Lexington District 2* Dr. Marianne Holland, *North Greenville Jr. College* Clarence Jones, *Spartanburg District 7* Dr. Donald Shetler, *Ladson, South Carolina*	Gloria Westmoreland, *Chair, Columbia, SC* Sharon Doyle, *Spartanburg District 7* Jane Morelan, *Laurens District 55* Dr. Patti Foy, *Converse College*

COMPONENT ONE: Aesthetic Perception - Concept Development

COMPONENT TWO: Creative Expression - Skills Development

COMPONENT THREE: Musical Heritage - Historical and Cultural

COMPONENT FOUR : Aesthetic Valuing - Application of Knowledge and Skills

MUSIC GLOSSARY

MUSIC EDUCATION (COMPONENT ONE: Aesthetic Perception - Concept Development)

GOALS:

To develop sensitivity to the expressive qualities of music.

To increase aural awareness.

To encourage musical responsiveness, involvement, and discrimination.

To promote understanding of the nature and structure of music.

OBJECTIVES:

The student will be able to:

- Demonstrate an understanding of how sound is produced and modified.
- Demonstrate an understanding of the elements of music.
- Demonstrate an understanding of the structure and form of music.
- Demonstrate understandings that will lead to the effective use of written notation.

MUSIC EDUCATION (COMPONENT ONE: Aesthetic Perception - Concept Development)

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-8/7-9	GRADES 9-12
TEMPO; DYNAMICS		Identify common musical terms related to tempo and dynamics.	Identify changes in tempo, dynamics and timbre with appropriate musical terms.	Identify variations as they occur in rhythm, or tempo of a composition Describe and analyze how composers and performers use tempo and dynamics with appropriate terms.
SOUND GENERATIONS; SOUND MODIFICATIONS	Identify and describe sound and methods of changing sounds	Identify and describe sound and methods of changing sounds	Demonstrate an understanding of the science of sound (musical acoustics).	Demonstrate an understanding of the science of sound as they apply to physics and mathematics.

MUSIC EDUCATION (COMPONENT ONE: Aesthetic Perception - Concept Development)

PITCH	Discriminate between high and low; identify pitch direction. Match pitches in vocal range. Locate high/low sounds on pitched instruments. Identify melodic direction as up, down, or repeat.	Categorize sounds by method of sound reproduction. Identify and demonstrate pitch from musical notation. Discriminate and identify major and pentatonic tonalities. Perform melodic patterns (melodies) from notation.	Distinguish between major/minor scales. Identify and demonstrate intervals.	Read and write melody. Identify, describe and demonstrate the relationship between major/minor scales.
RHYTHM	Recognize steady beat/no beat. Respond to accents and changing meters. Determine if music moves in twos or three. Identify repeated rhythm patterns. Distinguish between no beat, steady beat and melodic rhythm,. Perceive differences in even and uneven, long and short rhythmic duration.	Identify steady beat in musical examples. Recognize relationship of accents to meter. Identify and discriminate duple and triple meter including syncopation.	Identify and recognize changes in meter by sight and sound.	Identify occurrences of variations in rhythm in a composition.
HARMONY /TEXTURE	Discriminate between melody alone and melody with accompaniment.	Identify chord changes counter melodies monody, homophony, and polyphony.	Identify from notation melody with accompaniment. Identify tonal and atonal composition descants and polyphonic, homophonic, and monophonic textures.	Identify occurrences of variations in harmony in a composition.
FORM	Recognize and identify sections of music as same/different.	Identify introduction, interlude, cadence, and coda (simple forms AB, ABA and Rondo).	Identify forms such as theme and variations, minuet, sonata-allegro.	

MUSIC EDUCATION (COMPONENT TWO: Creative Expression - Skills Development)

GOALS:

To become sensitive to the expressive qualities of musical sounds.

To develop musical responsiveness, involvement and discrimination.

To develop skills necessary to become capable and intelligent performers, creators and consumers of music.

OBJECTIVES:

The student will be able to:

- Listen to music attentively and respond appropriately.
- Perform music using a variety of sound sources.
- Communicate musical ideas effectively through the use of notation.
- Demonstrate ability to develop and communicate original musical ideas.

CONTENT/SKILL	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-8/7-9	GRADES 9-12
SINGING	Sing in tune, using clear free tone and correct breath support, alone or with others.	Sing expressively a repertoire of familiar songs from varied styles, including rounds, partner-songs, and two part songs with or without accompaniment.	Sing a varied repertoire of music written in 3 or more parts with age appropriate registrations.	Sing a varied repertoire of music written in 4 or more parts, maintaining a vocal, a capella or with accompaniment.
PLAYING		Play an accompaniment.	Demonstrate basic level of instrumental proficiency.	Demonstrate advanced instrumental proficiency.
MOVEMENT	Demonstrate pulse and pitch direction of music with locomotor and non-locomotor movements.	Demonstrate elements of space, energy, and time through expressive movement.	Create dance patterns using combinations of space, time and energy to show form.	Demonstrate understanding of creative dance components and express self in traditional and non-traditional music.
READING AND WRITING MUSIC	Recognize and create symbols to notate musical sounds	Interpret basic notation symbols for rhythm and melodic contour.	Compare and notate music with harmonic accompaniment. Describe stylistic characteristics of music.	Compare and notate music with harmonic accompaniment. Describe stylistic characteristics of music.
CREATING	Create sound patterns with the body, the voice, or with instruments.	Improvise and compose rhythmic phrases.	Improvise and compose music with harmonic accompaniment.	Improvise and compose music with harmonic accompaniment.
LISTENING	Describe musical selections. Use listening skills to describe the elements of music.	Identify, by listening, a basic repertoire of standard instrument and vocal compositions.	Describe stylistic characteristics of musical examples. Respond appropriately with correct etiquette in a variety of concert situations.	Analyze and evaluate personal performances and performances of others using appropriate terminology.

MUSIC EDUCATION (COMPONENT THREE: Musical Heritage and Cultural)

Emphasis is on knowledge of musical styles, idioms, forms of music from many historical style periods, i.e., Baroque, Classical, Romantic, etc. Experience music from non-western cultures and various ethnic backgrounds. Perform and analyze of music being studied. Explain the relationship of music to the other arts.

GOAL:

To develop awareness and demonstrate knowledge of the styles, idioms, performance media and purposes of music that are part of our multicultural heritage.

OBJECTIVES:

Students will be able to

- Identify and become familiar with their own musical heritage.
- Identify the expressive elements in the music of different cultures and ethnic groups.
- Describe the social and historical situations that have influenced the composition, style, selection and performance of music.

CONTENT SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	**GRADES 3-5**	**GRADES 6-8/7-9**	**GRADES 9-12**
PERSONAL HERITAGE; **MUSICAL HERITAGE**	Explain how music is a part of and a reflection of many cultures and ethnic groups.	Sing, play, and listen to music of one's own and a variety of ethnic and cultural groups.	Relate events of personal musical heritage. Identify music of various ethnic groups with their origin.	Analyze cultural heritage and ethnic influence of music with those of others. Identify and defend choices of ethnic music in their appropriate performance settings.
SOCIAL AND HISTORICAL HERITAGE		Sing, play and listen to music from a variety of times and musical styles and belonging to different geographical areas.		

MUSIC EDUCATION (COMPONENT FOUR: Aesthetic Valuing - Application of Knowledge and Skills)

GOAL:

To provide a sound basis of musical experiences that can be used in making intelligent judgments of musical aesthetics.

OBJECTIVES:

The student will be able to

- Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
- Demonstrate an understanding of how the purpose and function of music in a particular situation have influenced compositions, selections and performance.
- Demonstrate an understanding of the ways that the elements of music have been combined to produce characteristic styles and forms.

MUSIC EDUCATION COMPONENT FOUR : Aesthetic Valuing - Application of Knowledge and Skills)

<table>
<tr><th>CONTENT/SKILLS</th><th colspan="4">ACHIEVEMENT STANDARDS</th></tr>
<tr><th></th><th>GRADES K-2</th><th>GRADES 3-5</th><th>GRADES 6-8/7-9</th><th>GRADES 9-12</th></tr>
<tr><td>CULTURAL BACKGROUND</td><td></td><td></td><td>Recognize historical or cultural characteristics that determine the source of a musical style.</td><td>Use appropriate musical vocabulary and terminology to describe music choices.</td></tr>
<tr><td>JUDGMENT</td><td></td><td colspan="3">Demonstrate a developing awareness of musical quality by describing music and by applying musical concepts, ideas and values.</td></tr>
<tr><td>FUNCTION OF MUSIC</td><td colspan="4">Give examples of music that is a part of celebrations, ceremonies and many other special occasions.</td></tr>
<tr><td>MUSIC STRUCTURE AND ELEMENTS</td><td colspan="2">Use elements of music to describe and classify music.</td><td>Develop criteria that increases sensitivity to the elements of music when performing, creating or listening to music.</td><td>Analyze music as a listener, performer or composer using knowledge of the elements of music.</td></tr>
<tr><td>VALUING</td><td></td><td></td><td>Explain ways that music is an important part of everyday life as a vocation and as an avocation.</td><td>Discuss aesthetic qualities of music performed or heard.

Develop and defend criteria to judge the worth/value of music heard, performed or created.</td></tr>
</table>

MUSIC EDUCATION GLOSSARY

A Cappella: Unaccompanied singing.

Autoharp: Type of easily played classroom instrument. Played with fingers or pick. Chords are produced by depressing keys. Often used to accompany singing in the classroom.

Atonal: Music having no tonal or key center.

Baroque: Term from architecture applied to music of Italy, Germany and Austria during the 17th and 18th centuries.

Classical: Term use in describing music of the period 1750 -- 1830. Also Classical as opposed to Popular or Folk/Ethnic music.

Coda: Concluding section of a composition.

Descant: A new melody added to an existing melody (usually above) so that the two maybe performed together.

Duple: Two beats per measure.

Dynamics: The degree of loud and soft.

Form: Structure of a musical selection.

Harmony: A combination of tones, sounding together; a chord..

Homophonic: Music consisting of a single melodic line, supported by chords or other subordinate materials.

Improvisation: The art of spontaneously creating music while playing, rather than performing a composition already written.

Interlude: Designed to be played between sections or movements of a composition.

Interpretation: Decisions made affecting how music is performed (i.e., dynamic, tempo) using feeling using various dynamic marking.

Intonation: Degree of adherence to the correct pitch, individually or in ensemble.

Introduction: The opening section of musical compositions.

Key Signature: The sharps or flats appearing at the beginning of each staff, indicating and the key of the composition.

Listening: Attentive learning of a music composition (recorded or live performance).

Melody: A linear sequence of tones. A tune, air, or theme.

Meter: As in duple, triple or compound meter. Fundamental pattern or temporal organizations; time signature indicates number of beats per measure and the note betting the beat.

Minuet: Originally a French county dance in triple meter; a movement of a Baroque Suite. In the Classical Period, the minute became the 3rd movement of a symphony, and sonata.

Modern Music: Generally refers to music written in the 20th century More types and styles have been written in the 20th century than ever before.

Modulation: The change of key within a composition.

Movement: General term for the single section forming part of a composite work such as a sonata, symphony, concerto, string quartet, suite, etc.

Monophonic: Music consisting of a single melodic line, without accompaniment.

Multimetric: Music written with several different meters occurring successively.

Motive: A brief melodic figure, too short to be called a phrase, but often a fragment of a theme.

En-classical: Music written following the basic forms and ideals of the classical period with 20th century harmonies and other compositional devices.

Notation: Signs and symbols used for written music.

Octave: The interval embracing eight diatonic tones.

Obstinate: A clearly defined melodic or rhythmic phrase persistently repeated.

Pentatonic: A five tone scale.

Phrase: A passage of notes or motifs comprising a melodic line (harmonic also) with a beginning, middle and end, or cadence,

Pitch: A specific sound on a tonal scale; the acoustic frequency or rate of vibration.

Polymetric: Music in which two or more meters are used simultaneously.

Polyphonic: Several melodic lines sounded simultaneously, as opposed to monophonic. Often associated with fugue or counterpoint (16 to 18 century). Both vocal and instrumental examples.

Popular: Music suitable or intended for populations "at large." Usually performed by contemporary artists, recorded and broadcast or telecast.

Rhythm: Pertaining to the metrical, or temporal features of music, including beats, accents, or measures. Grouping of notes in duple, triple, or compound organizations:

Romantic: A musical style and form period (from literature) generally between 1830 -- 1880.

Round: Melodic line or tune repeated at the unison or fifth after initial beginning point, entering in canon.

Rote: Memorized by repetition, without musical notation.

Synthesizer: An electronic device, keyboard or module drive, that is capable of reproducing sounds from a catalog of authentic instruments, or combinations of sound that may be manipulated or controlled through digital recording or performance.

Syncopation: The placing of an accent on a normally weak beat.

Scale: A series of notes progressing in ascending or descending sequence, may be major, minor chromatic, whole tone, pentatonic, etc.

Solo: Musical performance or part by a single performer singer or player; a piece or passage for one, or a single section.

Style: A manner of performing usually identified with a musical historic period. Waltz or march style, baroque or classical style, or "singing," "march."

Timbre: Tonal color, quality of sound produced by a specific series of fundamental and overtones.

Tonal: Music having a tonal or key center, in major or minor.

Unison: Sounding the same; two or more pitches or passages sounding simultaneously. Melodic rather than harmonic, such as unison singing of a melody.

Variation: A compositional technique that states a theme, or motif, then repeats it with changes in mode, key, rhythm, or harmony.

VISUAL ARTS ACADEMIC ACHIEVEMENT STANDARDS

Visual Arts Development Team	Visual Arts Task Force
Dr. Philip C. Dunn, USC Susanne Gunter, Union School District Scot Hockman, Lexington District 5 Anna Houser, Orangeburg District 5	Dr. Seymour Simmons, Chair, Winthrop University Dr. Roxanna Albury, Lander University Mr. Larry Barnfield, Dorchester School District Two Ms. Susan Cooper, Rock Hill County School, District Three Dr. Christine Davis, Spartanburg School District Six Ms. Betty Jeffrey, Berkerley County School District Dr. Bonnie Rushlow, Oconee County School District Ms. Amanda Upton, Berkeley County School District

COMPONENT ONE: AESTHETIC PERCEPTION -- Visual and Tactile

COMPONENT TWO: Creative Expression --Artistic Knowledge and Skills

COMPONENT THREE : VISUAL ARTS HERITAGE - Historical and Cultural

COMPONENT FOUR: AESTHETIC VALUING - Analysis, judgment and interpretation

VISUAL ARTS GLOSSARY

VISUAL ARTS EDUCATION (COMPONENT ONE: AESTHETIC PERCEPTION Visual and Tactile)

GOAL:

To develop and expand aesthetic perception

OBJECTIVES:

Students will be able to:

- Demonstrate aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment.
- Demonstrate perception of the physical world in terms of visual and tactile images and symbols which are unique to visual arts.

<table>
<tr><th>CONTENT/SKILLS</th><th colspan="4">ACHIEVEMENT STANDARDS</th></tr>
<tr><th></th><th>GRADES K-2</th><th>GRADES 3-5</th><th>GRADES 6-9</th><th>GRADES 10-12</th></tr>
<tr><td>RECOGNIZE DESIGN ELEMENTS/</td><td>Identify the visual characteristics of the design elements in forms that are natural or human origin.</td><td colspan="2">Identify and describe the elements of design in objects that are of natural or of human origin.</td><td></td></tr>
<tr><td>SEE UNDERLYING STRUCTURE</td><td>Observe and describe objects and artworks using the vocabulary of art.</td><td>Compare and contrast the principles of design in objects that are of natural and human origin.</td><td colspan="2">Communicate effectively orally, visually, and in written form applying vocabulary of art.</td></tr>
<tr><td>DISCRIMINATE VISUAL CHARACTERISTICS</td><td>Use original ideas in describing artworks and the environment.</td><td>Compare and contrast the visual and tactile qualities in objects that are natural or of human origin.</td><td colspan="2">Develop ideas by identifying synthesizing and reflecting upon natural and manmade environments and artworks by self and others.</td></tr>
<tr><td>RESPOND AESTHET-ICALLY TO VISUAL AND TACTILE CHARACTERISTICS</td><td colspan="2">Describe various uses of the visual and tactile elements in works of art.</td><td colspan="2">Describe how the organization of elements and principles of design portray feelings and ideas.</td></tr>
<tr><td>ANALYZE AESTHITIC PERCEPTINS</td><td colspan="4">Reflect upon and respond to the visual and tactile world and works of art orally, visually, and in written form.</td></tr>
</table>

VISUAL ARTS (COMPONENT TWO: Creative Expression --Artistic Knowledge and Skills)

GOAL:

To develop and expand visual arts knowledge and skills in order to express ideas creatively.

OBJECTIVES:

Students will be able to:

- Acquire artistic skills to express and communicate responses to experiences.
- Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the artworks of others.
- Develop manipulative and organizational skills in using arts media effectively to translate ideas, feelings, and concepts.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
USE ARTISTIC SKILLS IN A VARIETY OF MEDIA AND TECHNOLOGIES	Use critical thinking skills to select and use a variety of media and technologies both two and three-dimensional.	Select, apply, and reflect upon the effectiveness of a variety of media and technologies, both two and three-dimensional.		Develop focus, depth, and skill in art production
EXPLORE VARIETY OF SYMBOLS AND SUBJECT MATTER	Select and use symbols and subject matter to express ideas in works of art.		Select and use specific symbols and subject matter to convey meaning with a variety of media and technologies.	Analyze and synthesize specific symbols and subject matter in art production.
DEVELOP AND PRESENT PERSONAL WORK	Transform personal experiences into artwork.	Develop a body of art works that reflects personal experiences.	Select and exhibit artworks.	Present and defend a portfolio of personal work.

VISUAL ARTS EDUCATION (COMPONENT THREE : VISUAL ARTS HERITAGE - Historical and Cultural)

GOAL:

To acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view

OBJECTIVES:

Students will be able to:

- Study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.
- Understand that art reflects, records, and shapes history and plays a role in every culture.
- Gain an understanding of their creative abilities and their heritage within the context of a comprehensive world view.
- Clarify their own aesthetic values and learn to appreciate differences in the aesthetic values of others.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
RECOGNIZE VARYING CULTURAL THEMES	Identify themes in selected works of art from various cultures.	Discuss symbols that different cultures use to portray common themes in artworks.	Compare and contrast themes and symbols in the art of different cultures.	Analyze a theme in works of art form different cultures.
RECOGNIZE, DIVERSITY IN VISUAL ARTS FROM WORKS CULTURES	Identify specific works of art and styles as belonging to particular artists, cultures, times and places.	Compare and contrast works of art and styles belonging to particular artists, cultures, times and places.	Analyze how art represents, reflects, and contributes to society.	Compare and contrast ways that artists talk or write about the creative process and their work and ways that historians, curators, critics, and anthropologists describe particular works.
RECOGNIZE THE ROLE OF ARTIST AND CAREER OPPORTUNITIES	Recognize the role of artists in the community.	Recognize career opportunities in the visual arts and that artists use knowledge to create works of art and objects in everyday life.	Identify the range of visual arts careers and the knowledge, skills, and attitudes to work effectively.	Identify educational opportunities that lead to careers in art.

VISUAL ARTS EDUCATION (COMPONENT FOUR: AESTHETIC VALUING - Analysis, judgment and interpretation)

GOAL:

To develop a base for making informed aesthetic judgments

OBJECTIVES:

Students will be able to:

- Make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.
- Derive meaning and value from experiences by making and justifying judgments about aesthetic qualities in works of art and other objects within the total environment.
- Use analysis, interpretation, and judgment about visual relationships based on learned aesthetic values to improve art production.

CONTENT/SKILLS	ACHIEVEMENT STANDARDS			
	GRADES K-2	GRADES 3-5	GRADES 6-9	GRADES 10-12
ANALYZE AESTHETIC SIMILARITIES AND DIFFERENCES	Identify visual preferences by describing works of art, nature, and the environment.	Analyze, interpret and evaluate visual preferences in nature and in artworks of self and others.	Distinguish between personal preference and aesthetic judgment..	Define personal preference by using appropriate art vocabulary.
REOCOGNIZE ARTISTIC CHARACTERISTICS	Describe the expressive qualities in nature and in artworks of self and others.	Compare and contrast the expressive qualities in nature and in artworks of self and others.	Analyze works of art to determine the artists' intent.	Discuss a work of art and make informed judgments about the aesthetic qualities.
DISTINGUISH AND DESCRIBE AESTHETIC EXPERIENCES	Distinguish between art objects and objects in everyday life.	Identify the purposes of art	Use descriptive interpretive, evaluative, and theoretical statements to make informed aesthetic judgments orally, visually, and in written form.	
ANALYZE AETTHETIC EXPERENCES	Identify aesthetic experiences.	Identify characteristics of aesthetics experiences	Analyze qualities of aesthetic experiences.	Compare aesthetic experiences.

VISUAL ARTS GLOSSARY

Aesthetics: The study of beauty in all its forms; an awakening of the senses. The opposite of anesthetics which dull the senses.

Analysis: Separation of a whole into its component parts. In art, analysis often refers to examining complex visual forms, their elements, and the relationships between and among them.

Art Criticism: The processes and skills involved in viewing, analyzing, interpreting, and judging works of art. Art criticism is one of the parent disciplines of art.

Art History: The field of study which identifies and classifies art works in cultural and chronological context. Art history is one of the parent disciplines of art.

Art Production: The processes and skills involved in the creation of works of art. Art Production is one of the parent disciplines of art.

Art Theory: a set of principles that attempt to explain why certain objects or events are called art; identifies important features of characteristics shared by a work of art.

Craftsmanship: Skill or mastery in a medium or technique. The ability to manipulate materials in a masterful way.

Elements of Art: Line, shape, form, color, texture and space.

Elaboration - Embellishment: Making more detailed or sophisticated. Developing dramatic strengths and meaning.

Emotion: A response based in feeling. The visual expression of a feeling in a work of art.

Expression: The act of putting thoughts or feelings into words, images, or actions.

Interpret: To explain or clarify. In art the ability to decode or uncover meaning in works of art.

Media/Technologies: Traditional and contemporary materials used to make art including (computers and other electronic media.

Invention: The ability to make up or produce something for the first time.

Organic: Freeform, curvilinear, or natural shapes as opposed to geometric shapes or forms.

Originality: The quality of being unique, fresh, or new. The ability to think, do, or create in a way that has not been done before.

Perception: Cognitive activity derived from sensory data. Any insight, intuition, or knowledge. In Visual art, the ability to dissemble or differentiate information from the visual array.

Principles of Design: Emphasis, balance, proportion, movement, unity/variety, pattern/repetition/rhythm, time.

Style: A means of expression as a way of showing the unique qualities of an individual culture or time period.

Subject Matter: The symbols or content used in a work of art that convey what the artist wants to communicate.

Synthesis: Combining separate elements to form a coherent whole; a joining together of previously separated elements.

Technique: A way of using methods and materials to achieve a desired result.

Three Dimensional: Possessing the qualities of height, width, and depth.

Transformation: A change in structure, appearance, or character. To change from one form into another.

Triadic: Three hues which are equally distant on the color wheel.

Two Dimensional: Possessing the qualities of height and width.